

CENTRE FOR THE STUDY OF THE RENAISSANCE • UNIVERSITY OF WARWICK

Renaissance Cultural Crossroads



ONLINE CATALOGUE OF TRANSLATIONS IN BRITAIN 1473-1640

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The Renaissance Cultural Crossroads Catalogue

Translation was central to the dissemination of knowledge in the Renaissance. Translated works constituted crossroads where languages and cultures met and intersected, enabling nations and individuals to communicate, to exchange ideas, and to advance social and political movements which thus transcended national boundaries. Nowhere was this more true than in Britain during the period that started in 1473, year of the first printed book, itself a translation, and ended in 1640 on the eve of the Civil War, by which time increasing censorship had wrought changes in the politics of print.

During that time over six thousand translations were published, involving over one thousand translators and roughly twelve hundred authors. Translations into and out of nineteen languages poured off the British printing presses, while hundreds of translations into English were printed on the Continent.

Yet despite the large number of translations and the crucial role they played, no complete record of them existed until the establishment of the *Renaissance Cultural Crossroads* project, funded over three years by the Leverhulme Trust and based at the Centre for the Study of the Renaissance at the University of Warwick. Principal Investigator Professor Brenda M. Hosington led the team - Dr Demmy Verbeke, Dr Sara Barker and Susanna De Schepper – to the completion of the catalogue, which is now available for free public consultation at

www.hrionline.ac.uk/rcc



Caxton's Device



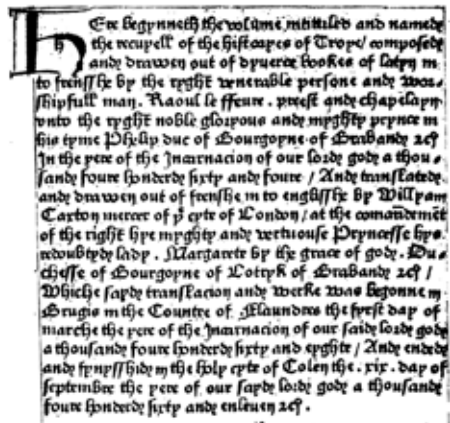
*Pieter Bruegel the Elder. The Tower of Babel. 1563.
Oil on panel. Kunsthistorisches Museum, Vienna, Austria.*

This web-based analytical and annotated catalogue was modelled on the *Short-Title Catalogue of Books Printed in England in 1475-1640* and its updated online version, the English Short-Title Catalogue. However, the *Renaissance Cultural Crossroads Catalogue* entries contain far more information about the source text and its translation, the languages used, the translator, and the author. The catalogue also includes separate fields for intermediary translators, who number over ninety, and intermediary translations. Lastly, it provides information on the liminary materials accompanying many translations, listing prefaces, prologues, epilogues, and dedicatory epistles and verses, as well as identifying their authors.

The key feature of the catalogue is the search engine, which will enable users to conduct surveys of multiple aspects of translation in the period. The Keyword Search covers the entire database, turning up any word in any field in all the entries in the catalogue. The Advanced Search is for users seeking specific results pertaining to fields such as the languages employed, the subjects covered

(of which there are 109), the biographies of the translators, some of whom are identified for the first time, and the names of the printers, publishers and book-sellers who produced and distributed translations.

As a research tool, the *Renaissance Cultural Crossroads Catalogue* will have enormous and immediate practical value for scholars working in many branches of Renaissance studies. However, it will also function in a wider perspective as a repository of information for all who are interested in the history of ideas and the international transmission of culture.



Opening paragraph of Caxton's Recuyell of the histories of Troye

The Centre for the Study of the Renaissance

The Centre for the Study of the Renaissance (CSR) at the University of Warwick is a well established research centre with a high international reputation.

Around thirty-five Warwick staff members have active research interests in Renaissance and Early Modern Europe. They constitute one of the world's largest concentrations of scholars working in the period and are drawn from English and Comparative Literary Studies, History, History of Art, Theatre Studies, Classics, French Studies, and Italian.

Members' research interests include, but are not limited to, the classical tradition, religious and social history, intellectual culture, the relationship of Latin and the vernacular and the history of art and performance.

Visiting Fellows, Associate Fellows, Postdoctoral Research Fellows and The Centre's own postgraduate students add to a vibrant research environment, further strengthened by its links with major centres and universities world-wide, amongst which the Newberry Library in Chicago and the Warburg

Institute in London, and maintained by ERASMUS student exchanges with the University of Paris (Sorbonne) and the University of Venice (Ca' Foscari).

The Centre offers a taught MA in the Culture of the European Renaissance, an inter-disciplinary one-year course of study ranging widely over the history of the Renaissance and Reformation Europe, an MA by Research for those who already have a foundation in Renaissance Studies and a firm idea of where their interests lie, and a PhD. Doctoral applicants register for an MPhil before proceeding, on completion of work of a good standard, to the doctorate.



Castiglione Le Courtisan



William Tyndale



Mary Sidney



John Florio



George Chapman

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This is a Renaissance Centre project.

For more information on the centre visit: www2.warwick.ac.uk/fac/arts/ren/

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